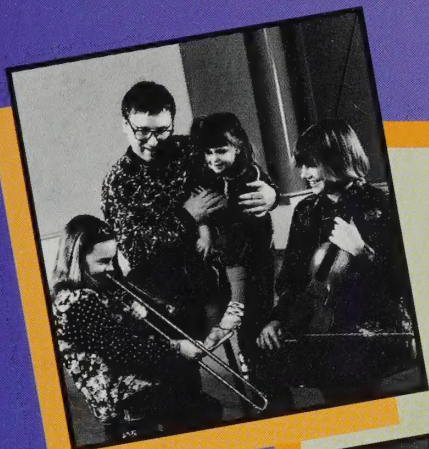


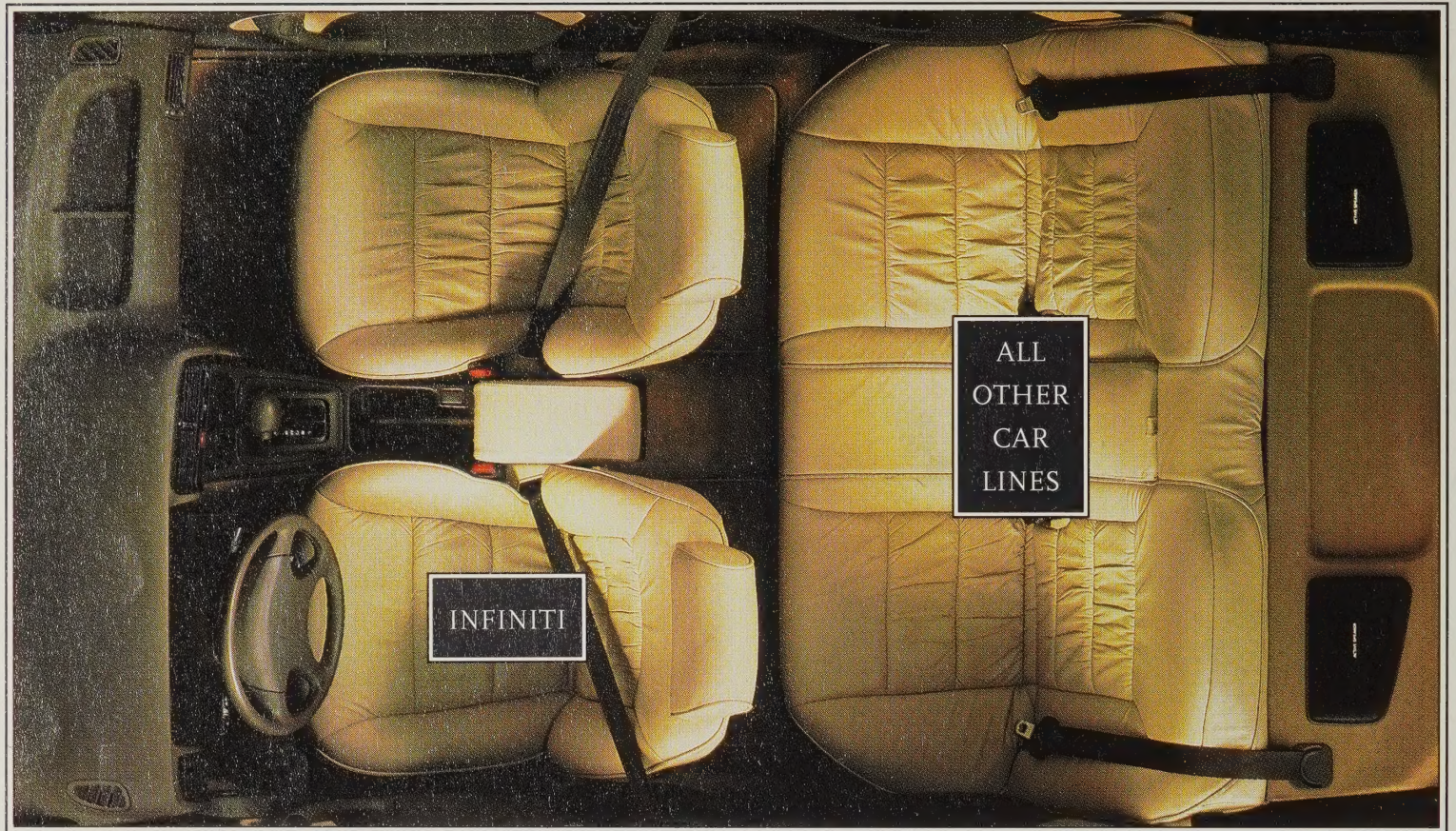
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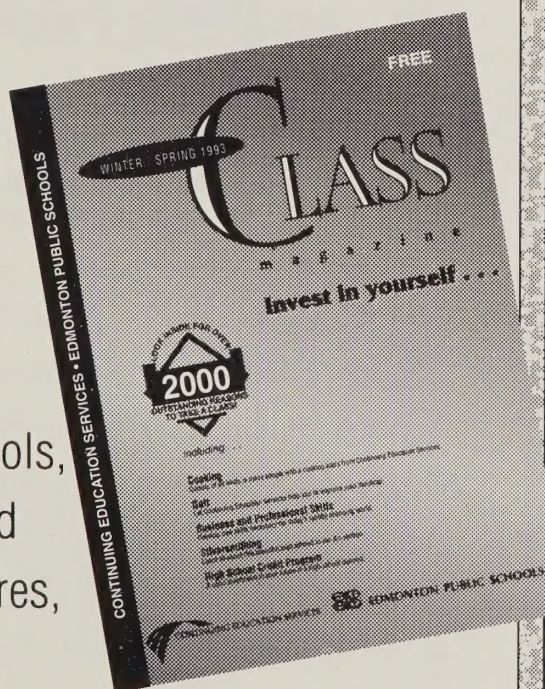
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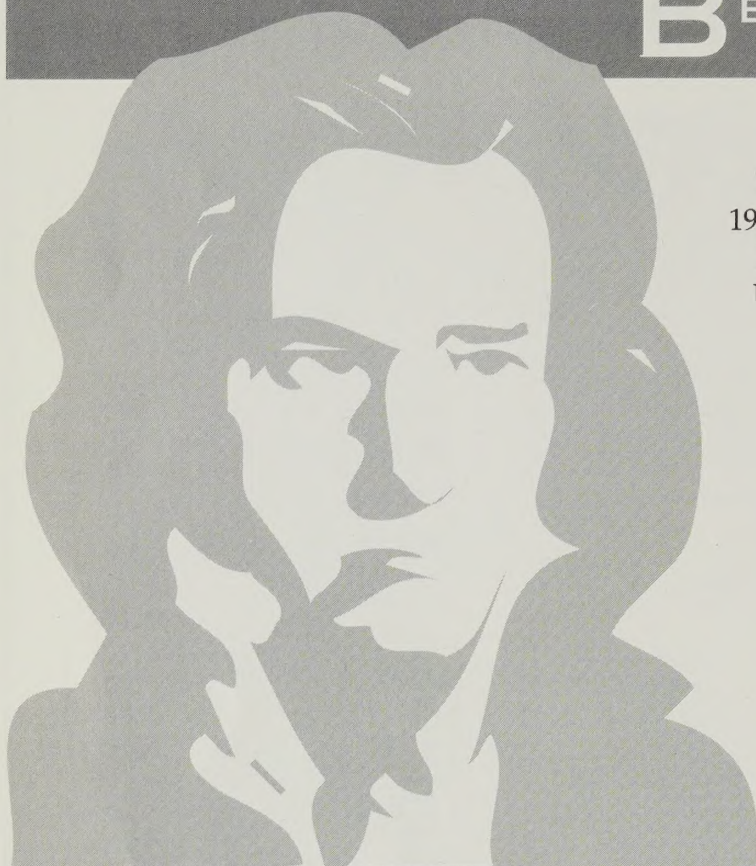
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News items/photos, letters to the editor, comments and/or suggestions are welcomed. The deadline for each issue is approximately one month prior to the first day of the publication month. Our address:

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Editor **Joan Greabeiel**
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Elizabeth Brisby
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VOLUME 9, NUMBER 6

FEBRUARY 1993

Edmonton
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Uri Mayer, Music Director

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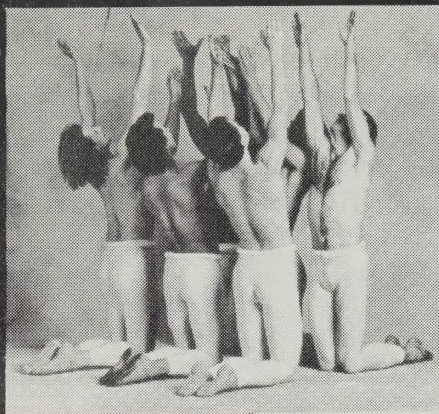
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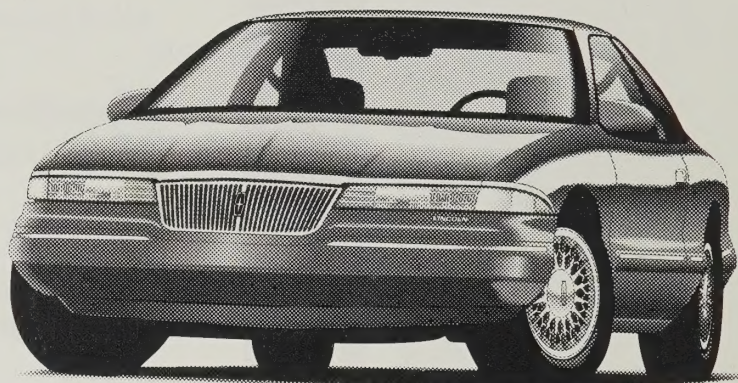


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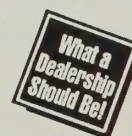
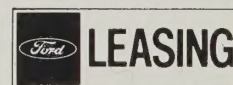
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PROGRAMME

R. STRAUSS

Don Juan, Op.20

WAGNER

Die Meistersinger: Prelude and three excerpts from Act III

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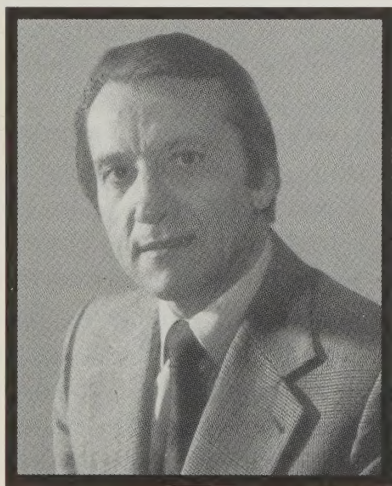
Piano Concerto No. 1, Op.15 in D minor

Maestoso

Adagio

Rondo: Allegro non troppo

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Helmut Brauss, Piano

"His obvious characteristics are boundless energy and enthusiasm, brilliant technique and vivid contrast of tone and colour", is what **The Ottawa Journal** has to say about pianist Helmut Brauss' performances.

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Mr. Brauss has shown his extraordinary pianistic ability and stylistic versatility in more than 1500 recitals, chamber music concerts, appearances as soloist with orchestra, and radio broadcasts throughout Germany, Switzerland, Austria, Italy, France, Belgium, The Netherlands, Norway, Denmark, Iceland, England, Ireland, Japan, Korea, China, the United States and Canada.

Presently Professor of Music at the University of Alberta, Helmut Brauss is increasingly sharing his experience of the concert stage in masterclasses on various continents.

PROGRAMME NOTES *by Dave Baker*

Don Juan, Op.20

Richard Strauss

(b. Munich, 1864 /
d. Garmisch-Partenkirchen,
1949)

Conservatives who should have disliked Richard Strauss found themselves at times in awe of his gifts; progressive thinkers who should have been on his side found nasty things to say. However, from 1889 until around 1911, Richard Strauss was likely the most visible, and most-discussed composer in the western world. The work which helped launch the discus-

sion in 1988, was his symphonic poem *Don Juan*, Op.20.

The symphonic poem, or tone poem, as a form, had more or less been developed by Franz Liszt, and had immediately captured the imagination of composers eager for forward-looking, new methods of orchestral expression. Strauss embraced the form and made it his own, with a cycle of works that in Vienna were the very latest word in modernism. Though the second tone poem written by Strauss, *Don Juan* was the first to be published. It premiered in

November, 1889, conducted by Hans von Bülow, who had taken on Strauss rather like a protégé.

here is a shudder

of disgust

dissonantly

portrayed

as the strings

and winds play

an A minor chord...

The story of Don Juan was created in 1630 with the play by Spaniard Tirso de Molina. The character has been adapted in both literary and musical forms many times, perhaps most famously in Mozart's opera *Don Giovanni*. Richard Strauss' main source of inspiration was the poem by Nikolaus Lenau, an Austrian poet/philosopher of the early nineteenth century. While we have come to see Don Juan as an unrepentant rake, Lenau described his vision of the man by saying: "My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy in the one all the women on earth whom he

cannot possess as individuals. Because he does not find her, although he reels from one to another, at last disgust seizes hold of him, and this disgust is the Devil that fetches him."

The invigorating opening of the tone poem depicts Don Juan's youthful vigour and virility. Donald Tovey described this section by saying it culminates "in a superb gesture of welcome to Love wheresoever it may be found." This "searching" idea alternates with various romantic liaisons (one heard on solo violin, another on solo oboe). These episodes are followed by the "heroic" theme of Don Juan, heard on the four horns. A repeat of the searching theme leads to what must be an orchestral depiction of an orgy, climaxing in a tumultuous din, subsiding to reviews of the romantic exploits.

As we approach the coda, there is another even more dramatic and sensational climax – followed by silence: the bitterness and despair of his futile search overwhelms Don Juan. There is a shudder of disgust, dissonantly portrayed as the strings and winds play an A minor chord while the trumpets are in F Major. This end to Don Juan's life is described by one commentator as "laconic, tight-lipped; there is no wild complaint, only abandonment of life."



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Die Meistersinger von Nürnberg:

Prelude and three excerpts from Act III

Richard Wagner

(b. Leipzig, 1813 /
d. Venice, 1883)

At the time of its composition, it must have seemed that Wagner's opera *Die Meistersinger von Nürnberg* (The Master Singer of Nuremberg) was a departure, of sorts, for the same man who was still embroiled in the gods and supermen of his Ring of the Niebelung cycle.

Composing the titanic Ring cycle took its creative toll on Wagner, so, around the end of the 1850's, he took some time off from them, to turn to one or two less taxing projects – ones that would help replenish what for Wagner were the always-dwindling coffers. *Die Meistersinger* was one of the results of this "busman's holiday".

Die Meistersinger is Wagner's only "comic opera", and is in some ways a sequel to his *Tannhäuser* of 22 years before. *Tannhäuser* was about the Minnesingers of 12th century Germany; *Die Meistersinger* was about that group's successors, the

brotherhood of so-called Master Singers of the 14th to 16th centuries: middle class poets and musicians who wrote their works according to strict guidelines they themselves set down. *Tannhäuser* was a tragedy, *Die Meistersinger* was not; *Tannhäuser* was

Absolutes are still

vital here:

Purity, Love, Art.

about the aristocracy, *Meistersinger's* heroes and rogues were burghers and tradesmen. Yet for all that *Die Meistersinger* stands out as different from Wagner's other operas, it does contain some fundamental Wagnerian features.

Absolutes are still vital here: Purity, Love, Art. The good and simple Walther wishes to join the band of Master Singers and so win the love of Eva. With this work, Wagner takes aim at some enemies, as he perceived them, in his own life: those who insist on producing music according to rules and formulae.

The opera's *Prelude* stands completely well on its own, and for all that Wagner fought against established norms, the *Prelude* is a work in strict form, that of a classical symphony, albeit in miniature. The opening theme is that of the *Meistersingers* themselves; following that is the theme of Walther's courtship. As the *Prelude* unfolds, the motifs of Walther's trials, the "prize" song and the spring theme alternate or combine. The finale of the *Prelude* shows Wagner's contrapuntal abilities at their finest, as he combines three themes. The *Prelude* is often played as a separate entity in the concert hall: even Wagner himself conducted such a presentation, premiering the *Prelude* on November 1, 1862.

Act III of *Die Meistersinger von Nürnberg* is the opera's finale. It features the famous "song contest", where the villain of the piece (a thinly disguised caricature of the nefarious critic Eduard Hanslick) is revealed as the scoundrel he is, and Walther wins the hand of his beloved Eva. The complete opera debuted on June 21, 1868 in Munich, with Hans von Bülow conducting.

Piano Concerto No.1, Op.15 in D minor

Johannes Brahms

(b. Hamburg, 1833 /
d. Vienna, 1897)

The timidity with which Johannes Brahms approached any kind of ambitious writing for orchestra in his youth was due in no small measure to his awe of Beethoven. "There are asses in Vienna who are calling me a second Beethoven," he complained in a letter, "you have no idea what it is like to hear behind you the tramp of a giant." This timidity, therefore, led Brahms, in his 26th year, to scrap the plans he was sketching for a symphony, and rewrite the material into a sonata for two pianos.

It did not work. The musical ideas were too rich, and Brahms ended up compromising: writing a concerto for piano and orchestra, his first real venture into orchestral music. A number of close friends had a hand in the work's emergence, chief among these being Joseph Joachim, the violinist and conductor.

What was the third movement of the original symphony was scrapped (it would eventually be adapted into

continued on next page

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"Behold all flesh" in the German *Requiem*), and a new rondo *Finale* was composed. The work premiered, to large-scale indifference, in Hanover on January 22, 1859. A repeat performance in Leipzig repeated the failure, some in the audience even hissing at its conclusion. "The failure made no impression on me whatsoever," Brahms said, "I am only experimenting." If that is in fact so, it is a bold experiment, for it took Brahms many strides forward in his scope and mastery of orchestration, and the concerto is now rightfully regarded as

a masterpiece.

From the outset, the concerto is a statement of drama and power, passion and conflict. The opening subject is contrasted by an more plaintive hymn in the strings. Many believe this music grew out of Brahms' sadness at hearing that his dear friend Robert Schumann had attempted suicide (he died in 1856, while Brahms was still at work on the piece). The high drama of the opening movement is matched by tenderness and sadness in the second. In an inscription on the score of this movement, Brahms wrote

"Benedictus qui venit in nomine Domini" ("Blessed is he who comes in the name of the Lord"), which Brahms scholar Max Kalbeck says also refers to Schumann. Two subjects have the principal roles here, one for muted strings, the second for clarinets.

The sadness is relieved at the outset of the *Finale*, which has an impassioned vivacity to it. The dazzling cadenza for the soloist is followed by a sense of contemplation, which closes the work.

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Concert Highlights

TONI TENNILLE TO REPLACE MARVIN HAMLISCH IN POPS

The ESO is pleased to announce that gifted pop singer/songwriter Toni Tennille will be replacing Marvin Hamlisch who, unfortunately has had to cancel his performance in Edmonton due to scheduling conflicts. Ms. Tennille has written million selling hit songs like "Do That To Me One More Time" and "The Way I Want To Touch You", and performed them with her husband Daryl Dragon when they toured as The Captain & Tennille. Ms. Tennille has become an even more versatile performer by singing in musicals, singing jazz, swinging with a '40's style band and headlining with symphony orchestras. These Parade of Pops concerts will begin at 8:00 p.m., Friday and Saturday, March 12th and 13th in the Jubilee Auditorium.

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URI MAYER, MUSIC DIRECTOR AND PRINCIPAL CONDUCTOR

This season marks the 12th season for Uri Mayer as Music Director and Principal Conductor of the Edmonton Symphony Orchestra. Under Maestro Mayer's dynamic direction, the Edmonton Symphony has become one of Canada's most frequently played orchestras on radio. Since 1983 the ESO has released eight albums for the CBC's SM-5000 Series, and in 1985 was awarded the Grand Prix du Disque (Canada) for their recording *Orchestral Suites of the British Isles*. In July, 1991 the ESO released their latest Compact Disc/Cassette, a collection of works for Cello and Orchestra with former Edmontonian, Shauna Rolston.

Maestro Mayer began his early musical studies on violin and piano in his native Rumania. At the age of twelve, his family moved to Israel, where he studied viola with Professor Oedoen Partos, and conducting with Gary Bertini at the Conservatory of Music and the University of Tel Aviv. Mayer continued his studies at the Juilliard School of Music in New York, where he received his Post-Graduate Diploma with a double major in orchestral conducting and viola.

Scholastic success was followed by his engagement with the Montréal Symphony Orchestra as Assistant Principal Viola in 1970. From there, he went on to become Principal Violist, Guest Conductor, Assistant Conductor, and in 1980, Maestro Mayer was appointed Associate Conductor to Charles Dutoit, a position he held until moving to Edmonton in

1981 to assume the position of Music Director with the ESO. Mr. Mayer has returned to Montréal on many occasions to guest conduct the MSO, in addition to appearances with all major Canadian orchestras.

The Maestro now balances his duties with the ESO and his position as Principal Conductor for Orchestra London (Canada), with guest conducting engagements with orchestras in the United States, Europe and Israel, where he is the Artistic Advisor for the Israel Sinfonietta. During the 1992/93 season, Maestro Mayer will be guest conducting the Hungarian National Philharmonic, Israel Philharmonic, National Philharmonic of Taiwan, Osaka Symphony in Japan and the Silesian Philharmonic of Poland.

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David Hoyt, a native Edmontonian, has performed with the Canadian Opera Company, the Royal Winnipeg Ballet, the Hamilton Philharmonic, the Chuck Mangione Band, the Toronto Symphony, and L'Orchestre Symphonique de Montréal. Aside from being the ESO's Resident Guest Conductor, he is also the orchestra's Principal French Horn player.

David has always been keenly interested in educating young people about music. He has taught at the University of Alberta, the Interprovincial Music Camp, the Alberta Summer Music Workshop, and the Banff Centre. In addition, he programs concerts for the ESO's educational series for school children. David studied

music at the University of Alberta and University of Toronto, and studied conducting with Pierre Boulez and Franco Mannino. He has been acclaimed by music critics for his virtuosity as a soloist and as a conductor.

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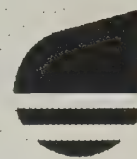


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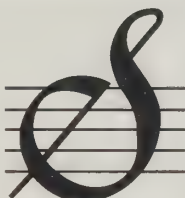


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Introduction: Andante cantabile

Allegro

Andante sostenuto

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David Stewart, Violin

David Stewart, born in Chicoutimi, Quebec has had a varied professional career. With a background in trumpet and piano, and violin studies with Steven Stryk, he went on to become the youngest graduate in music at Yale University, majoring in Violin Performance under Oscar Shumsky.

Mr. Stewart went on to study at the Banff Centre for several study sessions. He also did some free-lance work in the tutti sections of many Canadian orchestras, including Tafelmusik.

In 1985, Mr. Stewart became First Concertmaster of the Bergen Philharmonic of Norway, a post he held until this year. He has performed solo recitals in Norway, France and Germany, and appeared regularly as a soloist in Scandinavia. David was founder and leader of BIT-20, a 20th-century music ensemble, and has toured extensively with them.

Recently, Mr. Stewart has been sought after as a coach for young orchestral players, working at Boris Brott's summer festival in Hamilton, Sysmä Music in Finland and with the Danish Youth Orchestra.

Mr. Stewart plays a Valenzano violin that was made in Rome circa 1830.

A Life for the Tsar (Ivan Sussanin): Overture Mikhail Glinka

(b. Novospasskoe,
Smolensk, 1804 / d. Berlin,
1857)

Mikhail Glinka is a composer whose place in music is secured not through the popularity of his works, but in the place he holds historically. Before Glinka, Russia had no real tradition of any sort in formal music. It had hundreds of folk idioms scattered across its vast landscape, but

Glinka himself travelled abroad for his musical training. He studied piano with Field, violin with Böhm, and taught himself harmony and orchestration. He originally contemplated a career in the civil service, but he ended up pursuing music. His opera *A Life for the Tsar* (originally titled *Ivan Sussanin*) was his first major work, and shortly after its production, he became choral director of the Tsar's Imperial Chapel in St. Petersburg.

The reason Glinka is so important musically is that,

not only was he making his mark in a world dominated by Western Europeans, but he went one step further by becoming Russia's first nationalist composer. In his memoirs, Glinka recalls that his extensive travels in Europe made him long for his own land. "Homesickness led me little by little to write Russian music", he wrote. To a friend, he said, "My most earnest desire is to compose music which will make all my beloved fellow countrymen feel quite at home, and lead no one to allege that I strut about in borrowed plumes."

That phrase, in a nutshell, encapsulates the essence of the nationalist movement of the late nineteenth century. After Glinka, the Russian composers who followed him all carried his inspiration to a greater or lesser degree. The group which became known as the Russian Five, in fact, came together largely in the spirit of carrying on from where Glinka had left.

A Life for the Tsar is a four-act drama with a libretto by Baron de Rosen. Its story takes place in seventeenth-century Russia, and the Poles are invading Russia. The invaders decide to capture the Tsar, and some of them try to force the peasant Ivan Sussanin into betraying the Tsar's hiding place. Instead, he sends them off in the wrong direction, then gets word to the Tsar. Ivan is killed by the Poles for his deception, though not before the Tsar has escaped.

Musically, Glinka is often underrated. He is almost unknown on the operatic stage outside Russia, and is known principally for the overture to his second opera, *Ruslan and Ludmilla*. Yet other composers, even non-Russians, thought much of his work. Prosper Mérimée said of *A Life for the Tsar*, "it is more than opera; it is a national epic. Poetically, as musically, it is a faithful account of all that Russia has suffered and sung." Even as acerbic a critic as Berlioz said of Glinka, "he can be simple without ever condescending to a vulgar phrase. His melodies take unexpected turns, and are built on periods which charm by their

**"My most earnest
desire is to compose
music which will
make all my beloved
fellow countrymen
feel quite at home..."**

very strangeness." This so-called "strangeness" of what was, for Berlioz, the Russian harmonic sound, is nothing to us now, leaving the charming melodies in invigorating rhythm of the overture to *A Life for the Tsar* easy to enjoy.

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Scottish Fantasy, Op.46 Max Bruch

(b. Cologne, 1838 /
d. Berlin, 1920)

We so often hear about composers who were unpopular or regarded as too different in their day, only to be recognized for their genius later. So it is sometimes instructive to hear about a composer who went the other way round: highly regarded and popular during his life, and much less so now. So it is with Max Bruch, who today is really only known for two works: his first *Violin Concerto*, and his *Scottish Fantasy*, also for solo violin and orchestra.

Bruch was a contemporary of Brahms, and was even friendly with him, more or less. To be a friend of Brahms was to risk your feelings on a regular basis. Once, Bruch sent a copy of his oratorio *Arminius* for Brahms to examine. Shortly after, over lunch together, the sound of a hurdy-gurdy was heard across the street. "Listen, Bruch!" exclaimed Brahms, "That fellow has gotten hold of your *Arminius*!"

Fortunately, others thought much more highly of Bruch's gifts. Ralph Vaughan Williams, who thought little of German music of the day, even went to Berlin for a few lessons with Bruch. And the great violinist Pablo de Sarasate was a good friend, and performed the premiere of Bruch's *Scottish Fantasy*, among other Bruch works.

The *Fantasy*, called by its composer by the title of *Fantasy for Violin with Orchestra and Harp, with the Free Use of Scottish Folk*

Melodies, came as a result of three years' residence by Bruch in the English town of Liverpool, and his acquaintanceship with the works of Sir Walter Scott. Several Scottish folk songs are incorporated into the four-movement work, which, as Bruch's title suggests, are so freely treated that the work could not fairly be called a *Concerto*.

It begins slowly, and leads to a lyrical *Adagio* first movement, centred around the theme of *Auld Rob Morris*. The brisk and lively second movement features the soloist's treatments of the song *The Dusty Miller*. Another slow movement, *Andante sostenuto*, is built around the appropriately sad song *I'm Down for Lack o' Johnnie*. The *Finale* is labelled *Allegro guerriero* ("warlike") and contrasts one of Bruch's own melodies with the Scottish march *Scots wha hae wi' Wallace Bled*.

The various folk songs are not presented as a Scotsman might expect – they provide the map which Bruch uses, and a certain Scottish "kick" to the rhythm. But Bruch's own warm, intuitive sense of melody and line are in ample evidence in this dynamic work, which leaves plenty of opportunity for solo display.

Clockworks for Orchestra Raymond Luedeke

(b. New York, 1944)

Raymond Luedeke's training began in his home state. He attended the Eastman School, the Vienna Academy of Music, and Northwestern

University, from which he received his doctorate in composition. In 1967, he became a teacher of composition and clarinet at two American universities, was a founding member of contemporary music ensemble the Twittering Machine, and a clarinetist with orchestras in Rochester, Milwaukee, and Kansas City. Since 1981, he has been the Associate Principal Clarinet with the Toronto Symphony.

Luedeke's prime concern in composition is communication between the audience and performer. To do that, he uses the devices he feels best suit his purposes – from the conservative to the avant garde. His works are marked by energy and drama, and he often deliberately seeks out seemingly paradoxical ideas, making them interact. He has said that he takes great care to write idiomatically: the craft of writing for instruments and voices is very important to his music. He has made a lifelong study of musical instruments and technique.

Luedeke's work has been recognized by such organizations as the Percussive Arts Society, and the 1982 Orchestra Fanfare Contest, which awarded his work as the one which opened Roy Thomson Hall. His 1985 composition *Clockworks for Orchestra*, a short, orchestral work built from percussive, rhythmic devices, is one of several works by Luedeke commissioned by the Toronto Symphony. It premiered in March of 1986, with Mario Duschenes conducting the orchestra.



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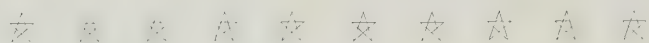
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Spartacus: excerpts from Suite No.2

Aram Khachaturian

(b. Tiflis, Armenia, 1904/
d. Moscow, 1978)

Khachaturian was born to a poor family in a poor section of Russia. His parents could not afford a musical education for him. It was not until 1923 that he was able to travel to Moscow to study. His latent and uncultured talent must have been awesome indeed: upon his graduation in 1934, his name was engraved on the Golden Panel of Honour at the Moscow Conservatory.

Khachaturian accepted two facts of Russian life upon his graduation: the Russian love of ballet, and a new Soviet regime, one that insisted that its artists produce art that was palatable, not particularly "bourgeois" (read: challenging), and whenever possible, that reinforced the revolution's message of workers' ideals.

Khachaturian's first ballet, called *Happiness*, premiered in 1939. His most famous ballet, *Gayane*, was first staged in 1942.

The story of *Spartacus* can be seen as an ideal one for Communist adaptation. In fact, years later, Stanley Kubrick's film on the same subject was considered suspect by right-wing Americans who felt that its message of universal solidarity, and of slaves rising as one against tyrannical rulers, to be a little too close to socialism for comfort.

Spartacus is also a tale of good and evil. The slaves led by Spartacus rose against the

Romans in 73 B.C. The ballet was choreographed by Jacobson, with a text by Volkov. Although the theme sounds, at first, an unlikely one for balletic interpretation, the ballet has received wide acclaim. Khachaturian's score takes a great deal of the credit for that success.

The ballet premiered in 1956, with Maya Plisetskaya in the role of Phrygia. English critic Arnold Haskell wrote of Phrygia that she represents every "woman unwillingly yet bravely sending her man to war. She was the eternal mourning woman, a masterpiece of classical sculpture and yet of flesh and blood." Khachaturian fashioned two suites from his ballet music, and tonight's excerpts are taken from the second of these.

Till Eulenspiegel's lustige Streiche, Op.28 Richard Strauss

(b. Munich, 1864/
d. Garmisch-Partenkirchen, 1949)

The tone poems of Richard Strauss, himself the last flower of the Romantic age, are a revelatory overview of the ideals of both the man, and his era. From popular figures of literature (*Don Juan*), to the new world philosophy of the age (*Also Sprach Zarathustra* and *Death and Transfiguration*), to German folk tales (*Till Eulenspiegel*), even to wishful thinking (*A Hero's Life*), Strauss' tone poems were the latest word in shocking mod-

ernism to their audiences, and helped make Strauss the most talked about musical figure in Germany as the new century began.

he trial scene,

following Till's

arrest for his

interminable trickery

is vividly

illustrative.

At first, Strauss contemplated an opera as the ideal way to present the story of folk hero/rogue Till Eulenspiegel, but in the end, a strictly orchestral version was done. Till's origins are Flemish, but whether one knows him as Tyl Uylenspiegel, or the more familiar German name, to appreciate his story means to share in his delight in mischief and the maladroit misfortunes of others. The real Tyl was of peasant stock, born around 1300, and who died near Lübeck around 1350. *Till Eulenspiegel's lustige Streiche* (Till Eulenspiegel's Merry Pranks) premiered in

1895, with Strauss himself conducting, in Cologne.

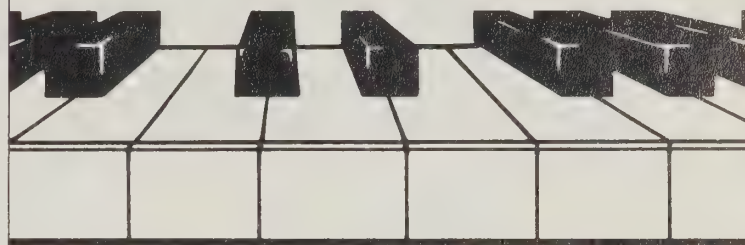
The music of this amazing symphonic poem is an infectious high-spirited rondo. The "merry pranks" included as examples of Till's handiwork speak for themselves (a gentle theme on violins gives us his gentler side, the passage introduced by the solo horn his prankster nature). The trial scene, following Till's arrest for his interminable trickery, is vividly illustrative. A dull-sounding tenor drum is followed by the unmistakable pronouncement of Till's sentence. A weak, smiling word in his own defence, and, in a horrifyingly comic (and inspired bit of brilliance), the sound of an E-flat clarinet is the anti-hero's drop from the gallows.

There is a beautiful, sensitive epilogue following Till's death, which implies a sense of exoneration for the condemned man. Till, to Strauss, did not "get what he was asking for", he is instead revealed to be more human than his judges, and his harsh punishment has made this musical salute to him an honourable act.

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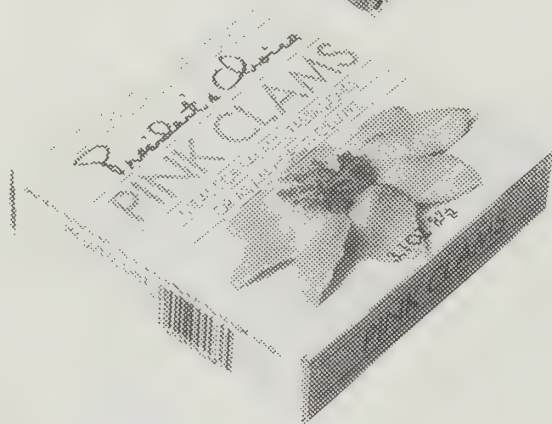
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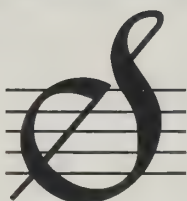
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Musicians at Large

CONCORDIA COLLEGE SYMPHONY ORCHESTRA

On Sunday, February 14 at 3 p.m. in Concordia College with the Concordia College Choirs, the Concordia College Symphony Orchestra will perform Haydn's *Te Deum* and Smetana's *Moldau*. Tickets are \$6 for Adults and \$4 for Students/Seniors. Call 479-8481 for tickets and information.

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The EYO's Senior Orchestra performs on Sunday, February 14 at 3 p.m. in Convocation Hall at the University of Alberta. The programme includes Roussel's *The Spider's Feast*, Elgar's *Enigma Variations* and a concerto featuring the winner of the Northern Alberta Concerto Competition – Winds section. Tickets are \$5/Adults, \$3 Students/Seniors. For further information call Eileen Lee at 426-7932.

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Recorder ensemble The Amsterdam Loeki Stardust Ensemble will perform on Wednesday, February 17 at 8 p.m. in the University of Alberta's Convocation Hall. The programme will include pieces by Hugh Ashton, Thomas Tallis, G.F. Handel, J.S. Bach as well as contemporary works by Geysen, DeKamp and Pete Rose. For more information call the Edmonton Chamber Music Society.

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On Sunday, February 21 at 3 p.m. in the U of A's Convocation Hall, the Edmonton Youth Orchestra's Intermediate Orchestra will perform Handel-Mozart's *Ode to St. Cecilia – Overture and menuet*, Gounod's *Faust – Ballet Music* and Sibelius' *Karelia Suite*. Tickets are \$5/Adults, \$3 Students/Seniors. For more information call the EYO at 426-7932.

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The Tallis Scholars, the world's greatest Renaissance a capella choir returns for a performance on Sunday, February 21 at 8 p.m. in McDougall United Church. Featured in this programme are works by Byrd, Gombert, Despres and Lassus. For more information call the Edmonton Chamber Music Society.

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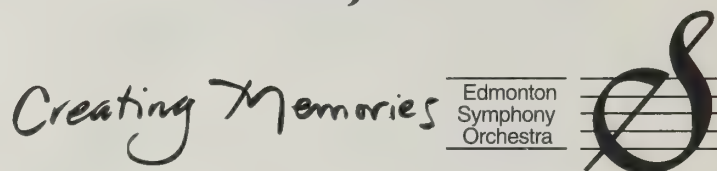
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King's College also provides music students with opportunities to perform in an annual recital, in-house concerts as well as several choir concerts.

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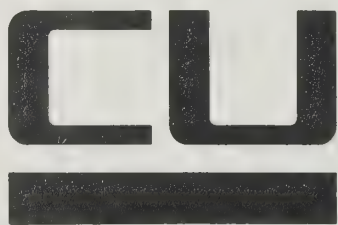
Violist Susan Ekholm has been performing with the Edmonton Symphony Orchestra since September, 1975. She also devotes a lot of her time as ESO representative in the Edmonton Symphony Players Association.

Susan began her musical career in 1956 by playing the violin.

She went on to continue her studies at Northwestern University in Evanston, Illinois. Susan was awarded Bachelor of Music and Master of Music degrees in 1970 and 1971 respectively.

From 1971 to 1974 Susan was in the Viola section of the New Zealand National Symphony situated in Wellington, New Zealand. Her past performances have included appearances with the Lindsay String Orchestra, the New Opera Company of Wellington and the Van Rijn String Quartet.

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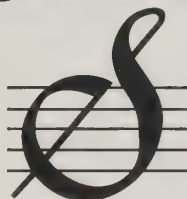
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Allegro maestoso

Romance: Larghetto

Rondo: Vivace

ANGELA CHENG, Piano

INTERMISSION

VAUGHAN WILLIAMS

Symphony No. 5 in D Major

Preludio

Scherzo

Romanza

Passacaglia

These concerts are being recorded by the CBC, and will be broadcast on CBC Stereo 90.0 FM's Mostly Music with host, Ken Winters at a later date.



Angela Cheng, Piano

In 1988, pianist Angela Cheng became the first Canadian to win the prestigious Montréal International Competition. Ms. Cheng is a Gold Medal winner of the Arthur Rubinstein International Competition and the University of Maryland International Piano Competition.

Angela Cheng has received enthusiastic acclaim throughout North America and abroad for her remarkable technique, tonal beauty and insightful musicianship as orchestral soloist, recitalist and chamber musician. Ms. Cheng has appeared as soloist with major symphony orchestras in Canada and the United States.

Born in Hong Kong, Ms. Cheng now lives in Boulder, Colorado. Angela and her husband are on the faculty of the University of Colorado.

Symphony (Et in Terra...) Stewart Grant

(b. Fort William, Ontario, 1948)

Stewart Grant grew up in Montreal, and graduated with the highest honours from McGill University and the Quebec Provincial Music Conservatory. He attended classes in Tanglewood taught by Seiji Ozawa, Leonard Bernstein, and others, and began conducting at the age of 18.

Since June, 1978, Stewart Grant has been the Music Director of the Lethbridge Symphony Orchestra, and his work in Southern Alberta earned him the Heinz Unger Award from the National

Conference of the Association of Canadian Orchestras in 1988.

As a composer, Mr. Grant has written numerous works for both orchestral and chamber ensembles as well as film music. Among those for whom he has composed music is Edmonton Symphony Principal Horn David Hoyt, as well as singers Maureen Forrester and Connie Kaldor, along with most of Canada's major symphony orchestras. In the 1990/91 season, the Edmonton Symphony Orchestra performed Stewart Grant's *Sam Black Sketches*, to audience and critical acclaim.

Mr. Grant had this to say about tonight's work: "My

Symphony: "Et in terra..." was commissioned by the Edmonton Symphony Orchestra in conjunction with the Hamilton Philharmonic and l'Orchestre symphonique de Trois-Rivières with the assistance of the Canada Council. Its title refers to a familiar part of the text of the Latin Mass ("And on Earth..."), the key missing word left in question being "pax" ("Peace"). The fundamental point of the work is the resolution of the conflict represented in the first movement through the searchings of the second, leading to the joyous assertion of the finale. As such it is a "transformation symphony," very much in the tradition of equivalent symphonies of Beethoven, Schumann, and Mahler, in which the transformation from conflict to peace can be taken as personal and internal, or more universal – leading towards 'peace on earth'."

one listed as his second, the error occurring following the loss of the orchestral parts in 1830-31 of the *F minor* work, resulting in the *E minor* concerto being published first.

Chopin's composing style had already found its niche by the time he was 21. His famous collection of mazurkas, nocturnes, and waltzes had already begun, and, though his pattern may have been set by then, the stability of maturity is what has given his Parisian compositions their shine, and is what was lacking in his youthful works.

Not a lot of timeless great works made their way to the relative remoteness of Warsaw, so Chopin did not have the opportunity to study the great concertos of Mozart and Beethoven before penning his own. Instead, the popular fluff of the era's "pop stars", like Kalkbrenner and Hummel, were heard: bravura pieces of virtuosity and showmanship. It is no surprise, then, that Chopin's *E minor Concerto* follows a similar pattern. He first performed it in October, 1830, at the final concert he played in Warsaw before he moved to Paris.

The orchestra gets the first say in the work, and makes the most of it, with several subjects, beginning with a loud entrance of a martial character, followed by a softer statement by strings and two woodwinds. When the piano enters, it does so with its own interpretation of the orchestra's

Piano Concerto No.1, Op.11 in E minor Frédéric François Chopin

(b. Zelazowa, Wola, Poland, 1810 / d. Paris, 1849)

The most revolutionary composer for the piano composed both his concertos for piano and orchestra before he even left Poland for Paris in 1831. In point of fact, the *Op.11* concerto was written after the

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themes. A shift into C Major occurs with a new, plaintive song for the soloist, as the orchestra (mostly strings, but also some very effective bassoon), provides a backdrop. A beautiful recapitulation brings back the E minor, then the piano leaps toward the coda with blinding passages on the left hand which serve as a cadenza.

The second movement is a *Romance*, begun appropriately in the strings and horns. A very Chopinesque nocturne introduced by the piano, is developed, and is heard faintly again in the strings. The movement is, as Chopin said, "sustained in a romantic vein, tranquil and somewhat melancholy. It should produce the same impression as if the eye were resting upon a landscape grown dear to one, which calls up beautiful memories in the soul, for instance on a fine, moonlit night in spring." Suddenly, the strings are in C-sharp minor, a unique transition into the *Rondo*, a high-spirited one whose main theme leaps out from the piano in E Major. The orchestra also jumps into the fray with its own things to do; non-plussed, the piano encores the *Rondo's* theme. A whirlwind of keys and activity follows, all of it delightfully youthful and vigorous. With a smile toward the end, the *Rondo's* theme begins comically in E-flat, then, as if realizing its "error", switches back again into the "proper" key, all brought to a heady conclusion with a coda full of flourish.

Symphony No.5 in D Major

Ralph Vaughan Williams

(b. Down Ampney, Gloucestershire, 1872 / d. London, 1958)

Vaughan Williams' *Fourth Symphony*, premiered in 1935, reflected the time in which it was written. Hitler had come to power two years before, Mussolini before that. Facism was stamping across Eastern Europe, and was casting its eye westward. The *Fourth Symphony*, therefore, was dark, pessimistic, harrowing. People were startled by it; after all, Vaughan Williams' reputation had grown largely on the basis of his love of English folk songs. His were gentle tunes of a bygone age, not stark portraits of current reality.

The *Fifth Symphony* appeared in 1943. The United Kingdom had been at war for four years, so audiences now expected another work reflecting the horrific times. Instead, the *Fifth* was everything the *Fourth* was not: gentle, serene, exultant. From their bomb shelters and darkened homes, Vaughan Williams told his countrymen that there was still beauty, life, and the English countryside.

A horn call opens the *Preludio*, amid an octave on the basses in a contrasting key. This

becomes a characteristic of the whole work: out of hesitant tonalities come serene resolutions. The music soars, and E Major rises up, on to the first great climax. The development section passes quickly, and the recapitulation brings back the horn call out of the bass strings.

There are at least six different themes in the inventive *Scherzo*. It begins with the basses again starting things in a rising unison. Next, a brief cantabile melody for flute and bassoon is heard, followed by a jerky one for oboe and its deeper cousin, the English horn. The fourth theme is a bright, lilting one in the flutes, which is given a darker treatment later by low strings, woodwinds, and horns. Trombones are given a broad chorale as the fifth theme, and finally, the woodwind complement shines in a busy final section.

The *Romanza* begins on muted strings, and after the whirlwind *Scherzo*, the third movement is calm and soothing. The music was taken largely from an opera that Vaughan Williams had been

working on, *The Pilgrim's Progress*. This insight makes clearer the melody sung by the English horn, which in the opera is sung to these words of Bunyan: "He hath given me rest by His sorrow, and life by His death." Another eloquent melody is followed by a restless section, which in the opera has the text, "Save me, Lord! My burden is greater than I can bear!" Serenity returns, and in that mood, the movement closes.

The *Passacaglia* is mapped out by an ambitious and broad blueprint. The long journey begins with cellos announcing the detailed passacaglia theme. From that theme comes the melody, heard first in the violins, which will dominate the final section. That melody rises and falls, and weaves in an *Alleluia* section from an old chorale. As the coda builds, the horn call which opened the work is heard again, the passacaglia theme rises once more, and the work closes on a shimmering sea of sound.

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SUSAN ROBERTSON

Susan has been helping with many different fund raising events for the Edmonton Symphony since 1990. She is so cheerful and full of Volunteer energy that everyone enjoys working with her. You may have seen her at the Beat Beethoven Road Race happily directing runners or rushing results to the stage, or helping in the food tent, she is everywhere!

Susan says "over the last year I have greatly enjoyed my time volunteering for the Edmonton Symphony Orchestra. I have met so many great fellow volunteers at all fund raising events, worked with the fun-loving staff of the ESO, and just had a great time in general. I look forward to many more years volunteering for the ESO."

The ESO thanks Susan and all of the wonderful volunteers who make a lot of work seem easy and fun.



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David Stewart,
Concertmaster (#)
Broderick Olson,
Assistant Concertmaster
Tom Johnson
Mary Johnson
Richard Caldwell
Hugh Davies
Neria Mayer
Stefan Jungkind
Susan Flook
Debra Belmonte

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Siludette O'Connor**
Elena Vladu
Pauline Bronstein
Robert Hryciw
Zoe Buck
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Tatiana Warszynski

VIOLA

Evan Verchomin***
Andrew Bacon****
Susan Ekholm
David Rhein
Mikiko Kohjitani

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Sheila Laughton**
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Gillian Caldwell
Derek Gomez
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John Taylor**
Marjorie Montjoy
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Shelley Younge**

OBOE

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Paul Schieman**

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David Quinn**

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Peter Douglas**

HORN

David Hoyt*
Donald Plumb**
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Andrew Lehocky**

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TROMBONE

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Christopher Taylor*

TUBA

Scott Whetham*

TIMPANI

Barry Nemish*

PERCUSSION

Brian Jones*

HARP

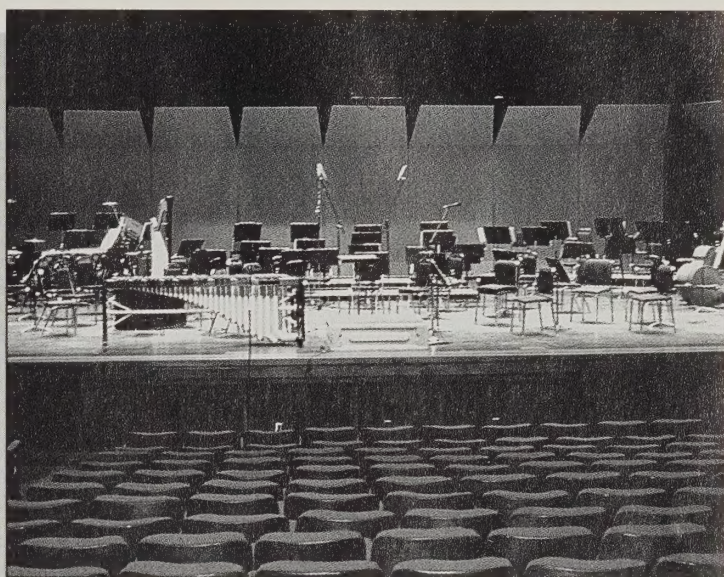
Nora Bumanis*

PIANO & CELESTE

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LEGEND

- # Acting Concertmaster
- * Principal
- ** Assistant Principal
- *** Acting Principal
- **** Acting Assistant Principal
- (L) Leave of Absence



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Concerto, P.209 in D Major
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Friday,
March 26th, 1993
Valdine Anderson, Soprano
Jason Balla, Tenor
The Richard Eaton Singers
Uri Mayer, Conductor
HANDEL – Ode for St.
Cecilia's Day
LLOYD WEBBER – Requiem
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DATE	GUEST SPEAKER
Feb. 11	John Charles
Apr. 29	Michael Massey

There is no admission charge.
Coffee and dessert will be available.

ESO Associates

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February's Additional Players

STRINGS

James Keene (Acting
Concertmaster)

BRASS

Dawn Hage, Trumpet
Kay McCallister, Horn
Hiromi Takahashi,
English Horn
Bryan Taylor, Trumpet

WOODWINDS

Eddy Bayens, Contra-
bassoon
Christine Enns, Flute
John Feldberg, Contra-
bassoon
Dennis Prime, Clarinet

PERCUSSION

John McCormick
Brian Thurgood

PIANO

Michael Massey

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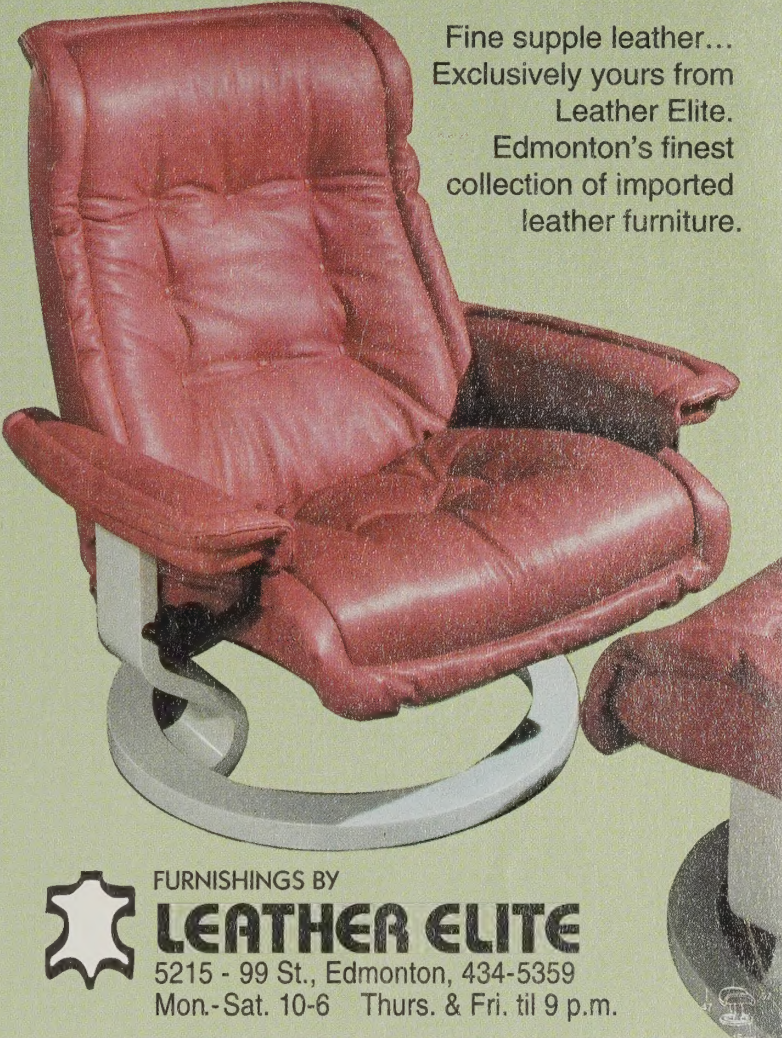
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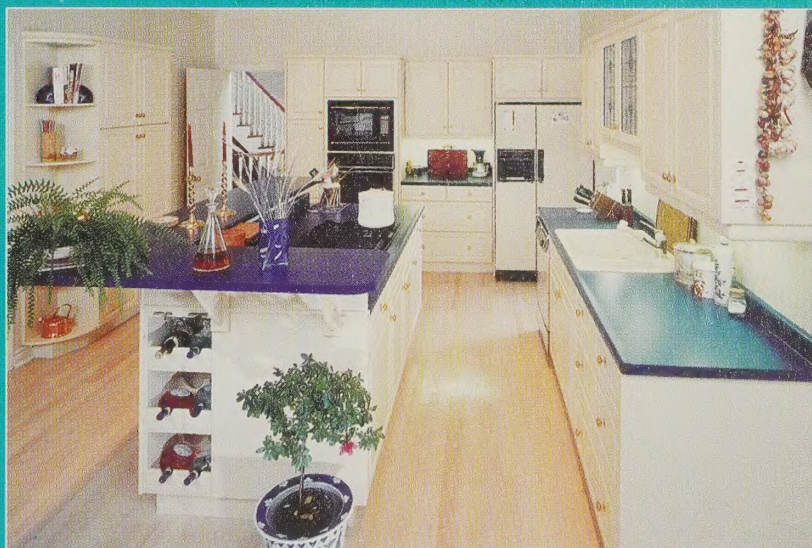


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